

**Paul Williams**









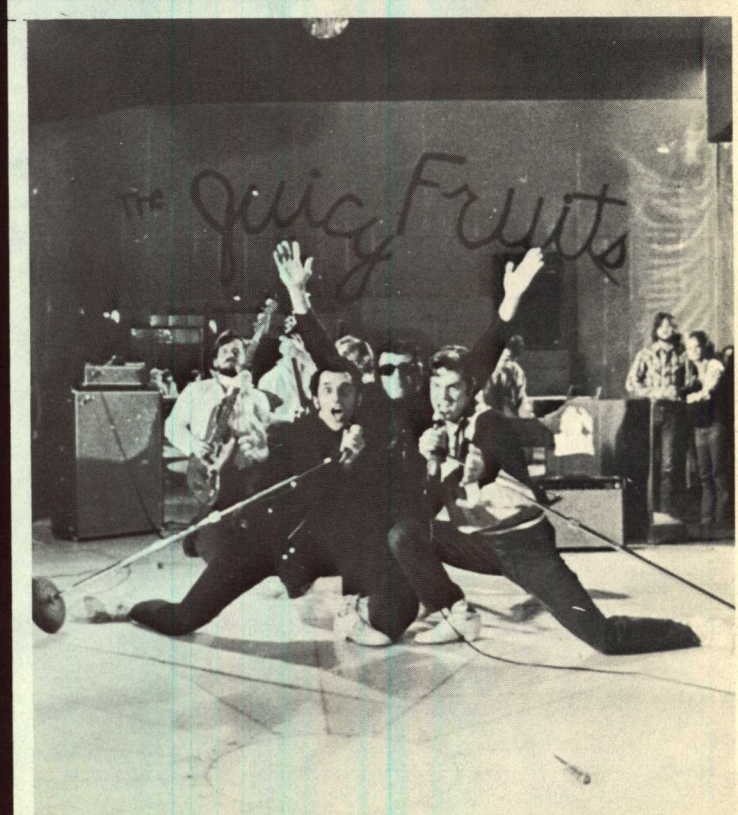




Swan (PAUL WILLIAMS) and The Phantom (WILLIAM FINLEY) confront each other prior to the opening of the Paradise, the ultimate rock palace.

The Phantom (WILLIAM FINLEY) is the mysterious figure who haunts the Paradise, the ultimate rock palace.





The Juicy Fruits (HAROLD OBLONG, ARCHIE HANN and JEFFREY COMANOR), a nostalgia-oriented rock group, perform at the famed Paradise









Beef (GERRIT GRAHAM) is the glitter-rock singer whose performance opens the fabulous Paradise.



Composer Winslow Leach (WILLIAM FINLEY) is a surprise visitor at an audition for background singers to perform his music.



Swan (PAUL WILLIAMS) is the incredibly successful record producer and impresario who runs the Paradise, the ultimate rock palace.

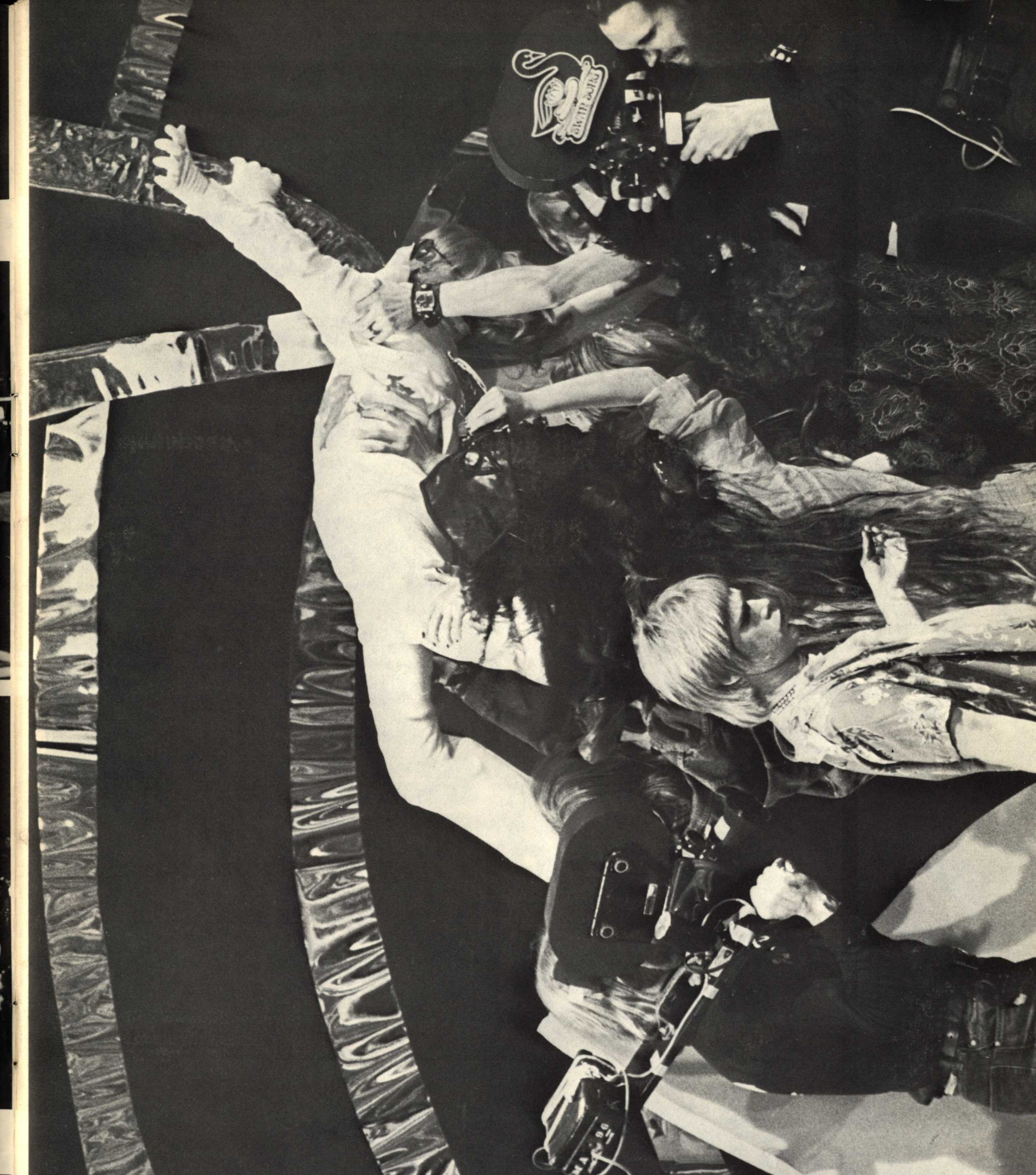


The Phantom (WILLIAM FINLEY), at the console composing his music for the gala opening of the Paradise, the ultimate rock palace.



Phoenix (JESSICA HARPER) is the aspiring songstress who gains stardom at the Paradise, the ultimate rock palace.







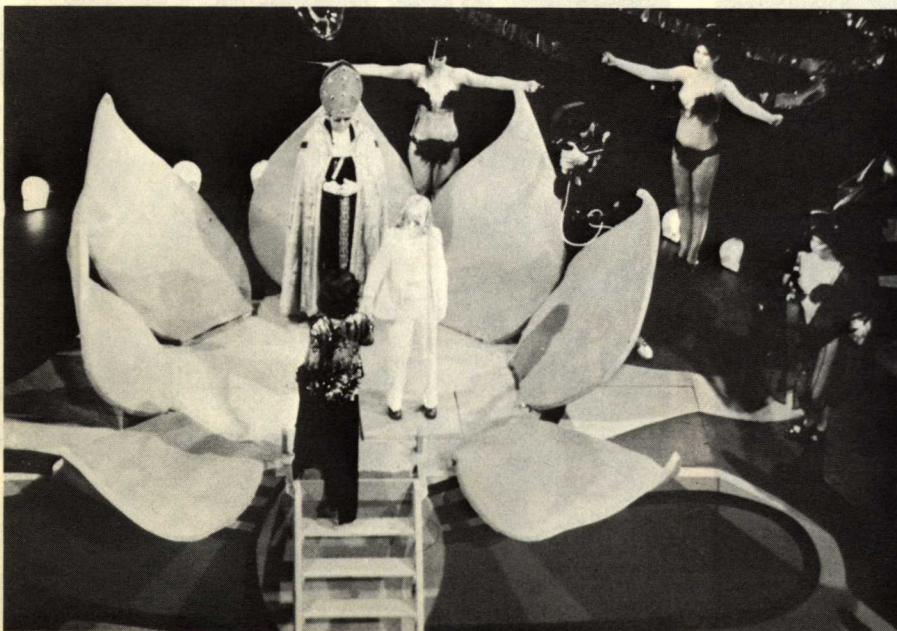


Swan (PAUL WILLIAMS) is the incredibly successful record producer and impresario who runs the Paradise, the ultimate rock palace.

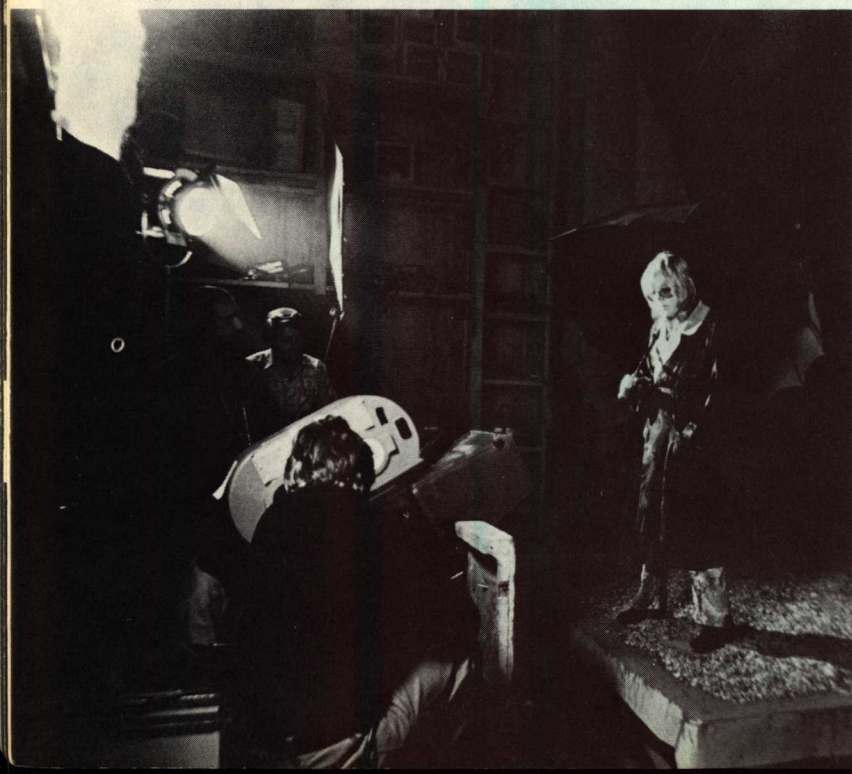




Swan (PAUL WILLIAMS) and Phoenix (JESSICA HARPER) on stage for a lavish production number at the opening of the Paradise, the ultimate rock palace.









# PHANTOM OF THE *Paradise*

\$3.95

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# BEAUTY AND THE BEAST

## (PHANTOM'S THEME)

Words and Music  
By  
PAUL WILLIAMS

Slowly



Fmaj7

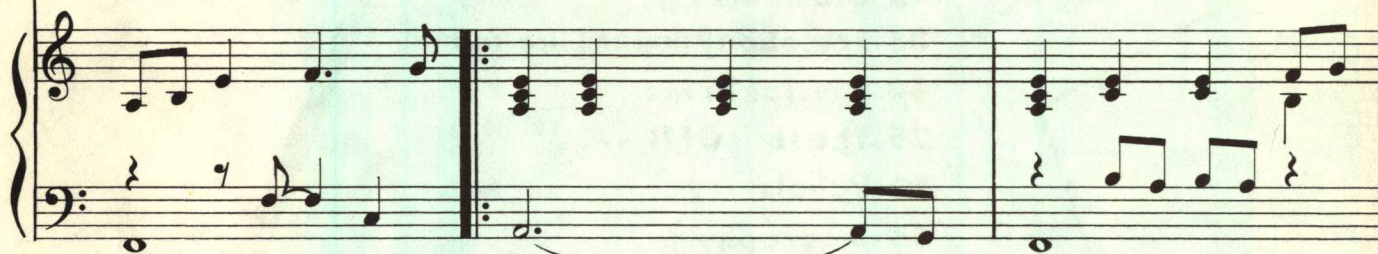
§

Am

Am/G

Fmaj7

Half a - sleep I hear a voice,  
Face to face I greet the cast,  
Like a cir-cus on pa - rade,



Am

Am/G

Fmaj7

Dm

is it on - ly in my mind  
set in si-lence we be - gin  
sel-dom close e - nough to see

or is — it some-one  
com-pan - ions in an  
I wan - der thru an



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Am E

call-ing me — some one I failed and left be - hind?  
 emp-ty room — I taste their vic-tor-y and sin.  
 an-gry crowd — and won-der what's be-come of me.

CHORUS

A F A

To work it out I let them in, all the good guys and the bad guys that I've

F A F

been. All the dev-ils that dis-turbed me and the an-gels that de-feat-ed them some-



E

how, come to- geth - er in me

Am Am/G F Am Am/G F#7 Fine

now. 8va

Bb F

A tale of beau - ty and the beast I de -

Ab G

fend my soul from those who would ac - cuse me.



B $\flat$  F

I share the fam - ine and the feast I have

This system contains the first two measures of the song. The vocal line starts with a B-flat major chord and a half rest, followed by a quarter note G4, then a half note A4-B4, and a quarter note C5. The piano accompaniment features a B-flat major triad in the right hand and a B-flat major triad with an octave B-flat in the left hand. The second measure continues the vocal melody with a half note C5, a quarter rest, and a quarter note D5. The piano accompaniment changes to a B-flat major triad with an octave B-flat in the right hand and a B-flat major triad in the left hand.

A $\flat$

been the world and felt it turn - ing, seen the jest - er yearn - ing to a -

8va-----

This system contains measures 3 and 4. The vocal line continues with a half note D5, a quarter note E5, and a half note F5. The piano accompaniment features a B-flat major triad in the right hand and a B-flat major triad with an octave B-flat in the left hand. The second measure continues the vocal melody with a half note G5, a quarter note A5, and a half note B5. The piano accompaniment changes to a B-flat major triad with an octave B-flat in the right hand and a B-flat major triad in the left hand.

G Am Am/G

--- muse me. ---

pp

This system contains measures 5 and 6. The vocal line has a half note G4, a half note A4, and a half note B4. The piano accompaniment features a G major triad in the right hand and a G major triad with an octave G in the left hand. The second measure continues the vocal melody with a half note C5, a half note D5, and a half note E5. The piano accompaniment changes to an A minor triad in the right hand and an A minor triad with an octave A in the left hand.

F Am Am/G F D. S. al Fine

This system contains measures 7 and 8. The vocal line has a half note F4, a half note G4, and a half note A4. The piano accompaniment features a F major triad in the right hand and a F major triad with an octave F in the left hand. The second measure continues the vocal melody with a half note B4, a half note C5, and a half note D5. The piano accompaniment changes to an A minor triad in the right hand and an A minor triad with an octave A in the left hand.



# LIFE AT LAST

Words and Music  
By  
PAUL WILLIAMS

Moderately Bright

No Chords

Life at last, — sal-u- ta-tions from the oth-er side, —  
Life at last, — sit and lis-ten while the fun be-gins, —

(P)  
2nd time

2nd time

I can see that you're the dev-ils pride. — Do you re-al-ize that  
hearts are bro-ken and the bad guys win. — Sit and lis-ten all the

Bbm Bbm/Ab Bbm/Ab Bbm/Gb

all of you do - nat - ed some-thing hor-ri - ble you hat - ed that is  
cut - ting up is eas - y, and this is - n't for the queas - y or the



part of you. — I'm your night — mares com - in' true, —  
 weak of heart. — You had bet - ter start for home —

Chords: Gb7, F7

— I am — your crime. —  
 — while there's still time. —

Tacet

CHORUS

1. 2. Bbm Bbm/Ab

I'm the ev-il that you — cre - a — ted,

Bbm/Ab Bbm/G Gb7

get-tin'hor-ny and damned — frus-trat — ed Bored stiff and I want —



F7 Bbm F7 Bbm F7

— me a wo-man now. —

Bbm Gb7

INSTRUMENTAL

Bbm Gb7

Ebm F7 D. S. al Coda



**CODA**

**G $\flat$ 7**

Each of you must stop— and try— me,

**G7**

all of you might sat -

- is - fy — me.

**C**

**SCREAM**

**A $\flat$**

**SCREAM**

**F**

**SCREAM**



# FAUST

Words and Music  
By  
PAUL WILLIAMS

Moderato *F*  
Db

*Em etc*  
Cm

Db

*Paul: 1st*

*Em*  
Cm

1. I was not my-self last night, could-n't set things right with a - pol - o - gies — or  
2. I was not my-self last night, in the morn-ing light — I could see the change was

*F#m7*  
Dbmaj7

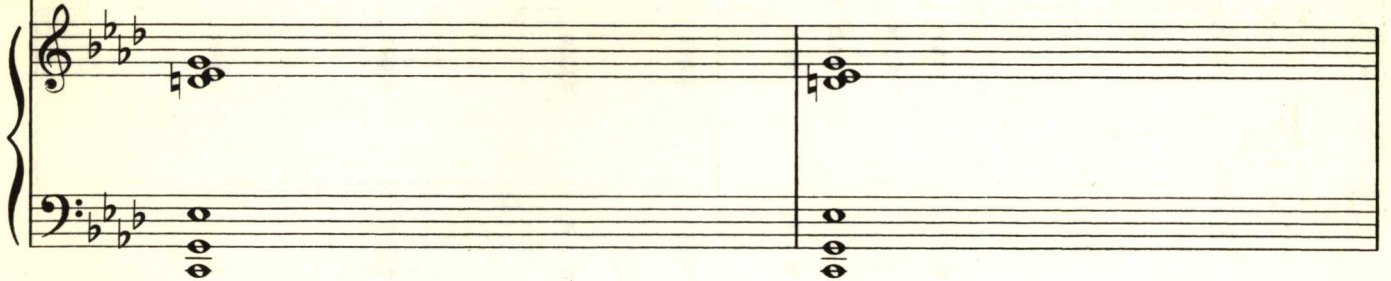
flow - ers.  
show - ing.



$E_m$   
Cm

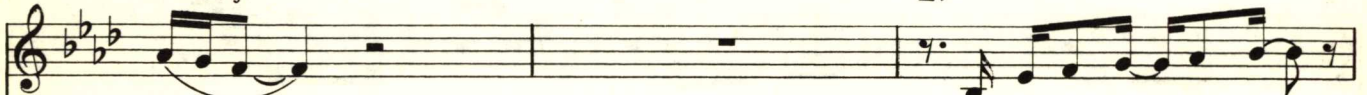


Out of place as a cry-in' clown—who could on-ly frown—and the play went on—for  
Like a child who was al-ways poor reach-ing out for more—I could feel the hun-ger



$F$   
 $D\flat maj7$

$G$   
 $E\flat$



hours. —  
grow - ing. —

And as I lived my role —  
And as I lost con-trol —



~~$F\sharp$~~   
 $A\flat$



I swore I'd sell my soul — for one love — who would  
I swore I'd sell my soul — for one love — who would





*Dm/C*  
Bbm/Ab

*F/C*  
Db/Ab

stand by me, — and give me back — the gift — of laugh —  
sing my songs, — and fill this emp - ti - ness — in - side

*C*  
Ab

*Dm/6*  
Bbm/Ab

ter. — One love — who would stand by me. —  
me. — One love — who'd sing my song. —

8va-----

*F/C*  
Db/Ab

CHORUS *Fmaj7*  
Dbmaj7

And af - ter mak - ing love — we'd ] dream a bit of  
And lay be-side — me while — we'd ]



style, we'd dream a bunch of — friends,

dream each oth - ers smiles, and dream it — nev - er

1. ends. 2. ends. SLOWER TPO

All my dreams are lost and

SLOWER AND DETERMINED

I can't — sleep, and sleep a - lone — could ease my —

Handwritten annotations: *Fm Cm*, *Fmaj7 Dbmaj7*, *B G*, *F C*, *A F*, *B G*

The musical score is written for a vocal line and a piano accompaniment. The key signature has four flats (B-flat major or D-flat minor). The piano part features a steady eighth-note accompaniment in the right hand and block chords in the left hand. The vocal line includes lyrics with blank spaces for breath or emphasis. Handwritten annotations in blue ink provide additional harmonic information, such as *Fm Cm*, *Fmaj7 Dbmaj7*, *B G*, *F C*, *A F*, and *B G*. Performance directions like 'SLOWER TPO' and 'SLOWER AND DETERMINED' are enclosed in boxes. The score is divided into two systems, with the second system starting with a first and second ending marked '1.' and '2.' respectively.



mind. — All my — tears — have dried — and

I can't — weep. — Old e - mo - tions may they

rest in peace — and dream, dream a bunch of — friends. —

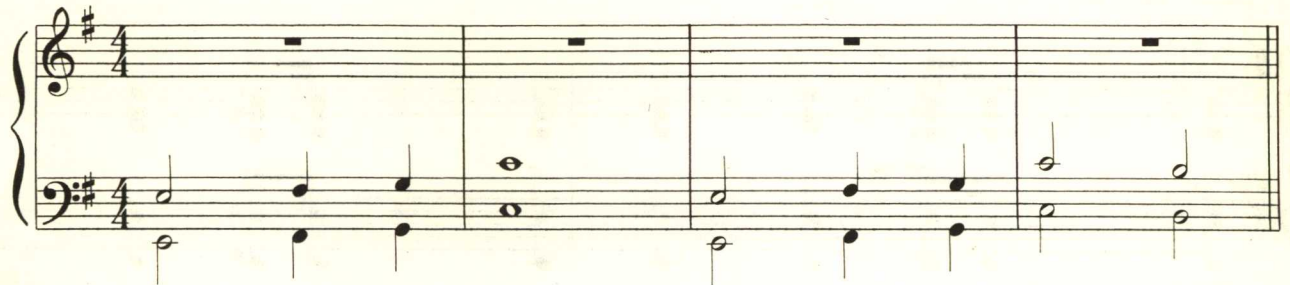
Rest in peace, — and dream, dream it nev - er ends. —  
(ritard)



# THE HELL OF IT

Words and Music by  
PAUL WILLIAMS

Moderato



Em

Roll on thun - der shine on light - 'nin', the  
Loved your - self 'cause you loved no oth - er, be -

Am

days are long and the nights are fright - 'nin',  
no man's fool be no man's broth - er,

D

noth - ing mat - ters an - y way and that's the hell  
we're all born to die alone y' - know that's the hell



Em Am/E Em Am/E Em

— of it.  
— of it.

Win - ter comes and the winds blow to cold - er, well some -  
Life's a game where they're bound to beat you, and times

Am

— grew wis wis - - er that you just grew old - er, and  
— a trick that can turn to cheat you, and

D

you nev - er lis - tened an - y way and that's the hell —  
we on - ly waste it an - y way and that's the hell —



Em Am/E Em Am/E Em

— of it.  
— of it.

Chorus: G

Good for noth - in' bad in bed, —

no - bod - y likes — you and you're bet - ter off dead, Good - bye —

Em

— we've all come to say good - bye — good - bye.



G  
 Born de-feat-ed died in vain, su-per de-struc-tion you were hooked on pain, and tho'  
 B Bm B(add 9) Bm B Bm B(add 9) Bm B  
 your mu-sic lin-gers on all of us are glad you're gone.  
 E E/D#  
 If I could live my life half as  
 E/D E/C#  
 worth-less-ly as you,

The musical score is written for voice, piano, and guitar. The key signature has one sharp (F#). The guitar part includes chords: G, B, Bm, B(add 9), and E/D# in the first system; B, Bm, B(add 9), Bm, B, Bm, B(add 9), Bm, B in the second system; E and E/D# in the third system; and E/D and E/C# in the fourth system. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. The vocal melody is written in a single staff with lyrics underneath.



C B Em

I'm con-vinced that I'd wind\_ up burn - ing too.

C Em B D. S. al Coda

Coda  
Em C Em B E

C

Repeat and fade

The musical score is written for voice, piano, and guitar. The key signature has one sharp (F#). The vocal melody is in the first system, with lyrics underneath. The piano accompaniment is in the second system. The guitar part is in the third system, with chords C, Em, and B indicated above the staff. The score continues with a Coda section, a repeat section, and a final section labeled 'Repeat and fade'.



# GOODBYE, EDDIE, GOODBYE

Words and Music  
By  
PAUL WILLIAMS

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of three systems of music, each with a vocal line and a piano accompaniment.

**System 1:** The vocal line begins with a G chord, followed by the lyrics "We'll re - mem - ber you for ev - er". The piano accompaniment features sustained chords in the right hand and moving lines in the left hand.

**System 2:** The vocal line continues with the lyrics "Ed - die. — Thru the sac - ri - fice — you made we". The piano accompaniment continues with sustained chords and moving lines.

**System 3:** The vocal line concludes with the lyrics "can't be - lieve — the price — you paid — for". The piano accompaniment ends with sustained chords and moving lines.

Chord markings above the vocal line include G, Em, C, and Eb. A double bar line with repeat dots is present above the vocal line in the third system.



Britely

G G/F G/F G/D G G/F

love. \_\_\_\_\_

G/E G/D G

1. Lit - tle Ed - die Mit - ty, born —  
2. He was off and fly - ing, times —

Em

— in Jer-sey cit-y, start — ed sing-in' when he was five. —  
— were real-ly try-ing, Ed - die and his moth-er a - lone. —

C

Nev - er knew his fath - er, moth - er did - n't both - er to  
Soon a - noth - er mis - ter, soon — a ba - by sis - ter —



1. D A<sup>ø</sup> B<sup>ø</sup> C<sup>ø</sup> D<sup>ø</sup>

catch his last — name fast — as he — came.

2. D

mam - ma kept swing-in' and Ed - die kept sing-in'. Ah —

G 3 Em 3

ya, — ya ya ya ya, — ya ya ya

C 3 D7

ya, — ya ya ya ya. —



G Em

Ya, \_\_\_\_\_ ya ya ya ya, \_\_\_\_\_ ya ya ya

C D7

ya, \_\_\_\_\_ ya ya ya ya. \_\_\_\_\_ For

G

love. \_\_\_\_\_ for love. \_\_\_\_\_ SPOKEN "Now...the tragic story:

G Em

Eddie's sister, Mary Louise, ....needed an operation.



The musical score is written for a vocal line and piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal staff and a piano staff. Chord symbols (C, D, G, Em) are placed above the vocal staves. The lyrics are written below the vocal staves. The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand, often with sustained chords. The score concludes with a double bar line and a Coda symbol.

C D

To get the money, he would have to become an overnight

sensation. Eddie believed the American people had

Em C

wonderful, love giving hearts. His well publicized end, he considered,

D D.S. al Coda

would send his memorial album to the top of the charts...and it did."



♯ Coda

ya. Good - bye,

This system features a vocal melody in treble clef with a key signature of one sharp (F#). The lyrics "ya." and "Good - bye," are written below the staff. A piano accompaniment is shown in grand staff (treble and bass clefs). Chords Eb and G are indicated above the staff. The music includes various note values, rests, and dynamic markings like *z* and *sf*.

good - bye. SPOKEN "When a

The second system continues the vocal melody and piano accompaniment. The lyrics "good - bye." and "SPOKEN 'When a" are present. The piano part features sustained chords and moving lines in both hands.

G Em  
young singer dies, to our shocking surprise, in a plane crash or

This system includes the lyrics "young singer dies, to our shocking surprise, in a plane crash or". The vocal melody is in treble clef, and the piano accompaniment is in grand staff. Chords G and Em are marked above the staff. The piano part has sustained chords and moving lines.

C  
flashy sports car, he becomes quite well known and the kindness he's

The final system on the page contains the lyrics "flashy sports car, he becomes quite well known and the kindness he's". The vocal melody and piano accompaniment continue. The chord C is indicated above the staff. The piano part features sustained chords and moving lines.



D G

shown has made more than one post-mortem star. Well, you did it to Eddie,

Em

and 'though it's hard to applaud suicide, you gave all you could

C D D. A. al

give so your sister could live, all Americas choked up inside.

E♭ G G/F

— you paid — for love. —



First system of the musical score. The vocal line (treble clef) features a melodic phrase starting with a G/E chord, moving to G/D, and then G. The lyrics "For love." are written below the notes. The piano accompaniment (grand staff) consists of chords in the right hand and a moving bass line in the left hand. The key signature has one sharp (F#).

Second system of the musical score. The vocal line continues with a melodic phrase starting with a G/F chord, moving to G/E, and then G/D. The piano accompaniment continues with chords and a moving bass line. The key signature has one sharp (F#).

Third system of the musical score. The vocal line features a melodic phrase starting with an Eb chord, followed by a whole note. The lyrics "Ah" are written below the notes. The piano accompaniment continues with chords and a moving bass line. The key signature has one sharp (F#).

Fourth system of the musical score. The vocal line features a melodic phrase starting with a Bb chord, moving to Bb, and then G. The piano accompaniment continues with chords and a moving bass line. The key signature has one sharp (F#).



# SOMEBODY SUPER LIKE YOU

Words and Music  
By  
PAUL WILLIAMS

Moderately Brite

Am G F G

Am

We need a man — that is sim - ple per - fec - tion, there's  
We need a man — that can stand — as a sym - bol and

F

no - thing that's hard - er to find. —  
sym - bols have got to be tall. —



Am

Some-one to lead — us, pro - tect us and feed us, and  
Some-one with taste — and the tin - i - est waist, — with his

F

help us to make up our minds. —  
help would- n't life be a ball. —

Bbm

We need a man — that's so - phis - ti - ca - ted,  
If we had fun — he would not re - strain — us,

Ebm

qui - et and strong — and well ed - u - cat - ed.  
if we got caught — he would just — ex - plain — us.



The musical score is written for voice and piano. The key signature has one sharp (F#), and the time signature is 4/4. The score is divided into four systems, each with a vocal line and a piano accompaniment.

**System 1:** The vocal line begins with a treble clef and a key signature of one sharp. The lyrics are "Where to go, — what to do, — could it be, —". The piano accompaniment consists of a right hand with chords and a left hand with a simple bass line. A chord symbol "E" is written above the first measure.

**System 2:** The vocal line continues with the lyrics "some-bod-y s - su - per like you?". The piano accompaniment features a more active right hand with eighth-note patterns. Chord symbols "Am", "(Am)", and "G" are written above the vocal line.

**System 3:** This system contains only the piano accompaniment. The right hand continues with eighth-note patterns, and the left hand has a simple bass line. Chord symbols "F", "G", and "Am" are written above the staff.

**System 4:** This system also contains only the piano accompaniment. The right hand continues with eighth-note patterns, and the left hand has a simple bass line. Chord symbols "G" and "F" are written above the staff. A first ending bracket labeled "1." is placed over the final measures.



2. CHORUS  
B $\flat$

We pledge al - le - giance to — his

grace-ful-ness — and charm-ing man - ners. With a voice that's

both sides' choice he'll bring us to our knees — in ad - mir - a -

tion. He is king — of all — who



see and hear — his per-fect pitch and more sur-pris - es.

When all time is come — a stal - li - on ris - es.

D. S. al Coda

Ris - es,

Coda



The musical score consists of two systems, each with a vocal line and a piano accompaniment. The first system is in A major, indicated by a sharp sign on the F# line. The vocal line has a long note on the G# line, and the piano accompaniment features arpeggiated chords. The second system is in Bb major, indicated by a flat sign on the B line. The vocal line has a long note on the Bb line, and the piano accompaniment features arpeggiated chords. The lyrics 'ris - es,' are written below the vocal line in both systems.

Somebody Super Like You — 6

VERSE 3:

We need a man with a head on his shoulders,  
a nose that is simply divine.

Hollywood smile and a perfect profile and  
with eyes that would sparkle and shine.

Long flowing hair for the crowning glory,  
there'd be a man who could tell our story.

Where to go what to do  
Could it be somebody super like you.



# SPECIAL TO ME

Words and Music  
By  
PAUL WILLIAMS

Moderately Brite

B

Caught up in — your wheel — in' deal — in', you've  
Mem - ry on - ly takes po - ses - sion, un -

F#7

E

got no time — left for sim - ple feel - in', I thought I knew — you but  
til your pipe - dreams be - come ob - ses - sions, you scare me ba - by and

F#7

B

I did - n't know — you at all.  
we should have no - thing to fear.



B F#7

Trapped in - side - your world — of wor - ry, you miss so much when you al -  
I'm no child - but I can't help won - d'rin', it seems like some-kind of spell -

E F#7

ways hur - ry, well slow down ba - by you'll on - ly get hurt if you —  
— you're un - der, you're list' - nin' ba - by but some-how you don't real-ly —

B CHORUS E

— fall. —  
— hear. —

Well you told me one time that you'd



G#m

be some- bo - dy, that you weren't work-in' just to sur-vive. — But you're

C B

work-in' so hard that you don't ev - en know you're a - live. —

Em

Work-in' so hard to be some-bod-y spec-ial,

A7 Bb

not work - ing just to sur - vive. Well you're spec-ial to me — babe but



A

what I don't see—babe is where you go once you ar - rive.  
we we

G#m

where we go once we ar - rive.  
you you

1. 2. B

G#m Repeat and Fade



# OLD SOULS

Words and Music by  
PAUL WILLIAMS

Slowly *Am*  
Cm *Ab* Cm *Ab*

Cm(add 2) *Ab*(add 2)

Our love is an old love ba - by, it's

Cm(add 2) *Ab*(add 2)

old - er than all our years, I have seen in

Fm G

strange young eyes fam - i - lar tears. We're



**Cm(add 2)** **A $\flat$ (add 2)**

old souls in a new life ba-by, you gave us a new  
our love is a strong love ba-by, we give it

**Cm(add 2)** **A $\flat$ (add 2)**

life to live and learn. Some time to  
all and so re-ceive. And so with

**Fm** **G**

touch old friends and still re-turn.  
emp-ty arms we must still be-lieve.

**Chorus:** **Cm** **Cm/B $\sharp$**  **Cm/B $\flat$**  **Cm/A**

Our paths have crossed and part-ed, this love af-fair was start-ed



Ab G

long, long a - go.

Cm Cm/Bb Cm/Bb Cm/A

This love sur-vives the a - ges, in it's sto - ry lies our pag - es,

Ab G D. S. al Coda

fill them up may ours turn slow. Oh

Coda Cm Cm/Bb Cm/Bb Cm/A

All souls last for - ev - er, so we need nev - er fear good-



Ab A

bye. \_\_\_\_\_

C# B<sup>b</sup> E#m D<sup>m</sup>

A kiss, \_\_\_\_\_ when I must go, \_\_\_\_\_ no \_\_\_\_\_

D#m C<sup>m</sup> G# F

\_\_\_\_\_ tears, \_\_\_\_\_ in time \_\_\_\_\_ we kiss hel -

C# B<sup>b</sup>

lo. \_\_\_\_\_



# UPHOLSTERY

Words and Music by  
**PAUL WILLIAMS**

**Moderately bright**

Bb

Musical score for a song in 4/4 time, featuring a vocal line and piano accompaniment. The key signature is B-flat major (two flats). The piano accompaniment consists of a continuous eighth-note triplet pattern in the right hand and a steady quarter-note bass line in the left hand. The vocal line includes the lyrics: "Car-buer - a - tors man, that's what life is all a - bout." The score is divided into two systems, each containing a vocal staff and a grand staff (treble and bass clef). The first system ends with a double bar line, and the second system continues the melody and accompaniment.



Bb Cm7/Bb  
 That's what life is all a - bout, - that's what life is  
 all a - bout, - that's what life is all a - bout, -  
 that's what it's all a - bout. -  
 I was not my - self - last night, lost a fight my wood - y bare - ly  
 I was not my - self - last night, ran a light with - out my reg - is -

Bb Cm7/Bb Bb  
 No Chord Dm7 3 Dm7 3



run - ning. \_\_\_\_\_  
tra - tion. \_\_\_\_\_

By a dude I should have beat, and  
Where the cops were bound to see, and

on the street a blow like that is stun - ning. \_\_\_\_\_  
you know me all read - y on pro - ba - tion. \_\_\_\_\_

I fi - n'ly lost con-trol and tore my tuck - 'n' - roll. Up -  
I wound up on pa - role I tore my tuck - 'n' - roll. Up -

Chorus: Bb Cm7/Bb

hol - ster-y where my ba - by sits up close to me, \_\_\_\_\_



that's sup-posed to be\_\_\_\_\_

what our life is all a-bout.

Bb

Up-hol-ster-y where my ba-by sits up\_\_\_\_\_

Bb

close to me, that's sup-posed to be\_\_\_\_\_

Cm7/Bb



what our life is all a - bout.

Of all life's mys - ter - ies the

great - est one I've seen, my short runs

bet - ter when it's clean.

A D. S. al Coda



*Coda* B $\flat$

Up - hol - ster - y

where my ba - by sits up close to me,

that's sup - posed to be

what our life is all a - bout. B $\flat$

*Repeat and fade out* Up -



# Biography

## PHANTOM OF THE PARADISE

by Gerrit Graham

Just a minute there, buster/bustress! This isn't just another soundtrack album; it's the soundtrack of Brian De Palma's *Phantom of the Paradise*, and it's different from what you're used to in the way of movie soundtracks. For one thing, the selections on the album are all *songs*, genuine rock & roll ditties such as you might (and, with luck, will) hear on the radio. No nebulous mood music, no weirdo 17-second filler bits. For another thing, all the songs were written by the tiny-but-beloved Paul Williams (who also stars in the movie). Paul is best known, of course, for the million-sellers others have had with his songs: the Carpenters' "Rainy Days and Mondays" and "We've Only Just Begun," Three Dog Night's "Just An Old Fashioned Love Song." But Paul is no stranger to the cinematic side of music-making, having scored *Cinderella Liberty* and *The ABC Movie of the Week* three times. (Actually, he's no stranger to the cinema, period—he was in *The Chase* with Brando, he was the warped ten-year-old rocket freak who shot people's dead poodles into eternal orbit in *The Loved One*, and he played the orangutan war counselor, Virgil, in *Battle for the Planet of the Apes*.) The songs he's written for *Phantom of the Paradise* range from Fifties rock 'n' roll through surf-tunes, lush ballads, and pop-rock, to the metallic glitz-blasts of the Seventies. The tracks were laid by Paul's band—Art Munson, guitar; Gary "Boom Boom" Mallaber, drums; Colin Cameron, bass; and David Garland, sax and keyboards—with studio help from Craig George, Mike Melvoin, and Tom Scott. The lead vocals are handled for the most part by the actors who sing the songs in the film.

Now let's get an idea of what's going on here:

### The Story

Brilliant-but-naive young composer Winslow Leach writes brilliant-but-unwieldy rock cantata based on Faust, the brilliant-but-crazy magician who sold his soul to Old Nick. Brilliant-but-evil rock impresario Swan cons young composer out of his music, transforms it into boffo Top-40 hits, and uses the same to open new rock mecca, the Paradise, after setting Winslow up for a stretch in the slams. Winslow breaks out and trashes the warehouse of Death Records, Swan's label, permanently disfiguring himself in the process by falling into a record press. He turns phantom, replete with bizarro outfit, and sets out to trash the Paradise. Swan makes him a deal: "Lay off the Paradise, and your brilliant-but-innocent girlfriend, Phoenix, can sing the lead role." Another trick, of course—Swan signs brilliant-but-peculiar glitter queen Beef to sing the lead. The Phantom catches the drift and gets back into his trash bag, leading up to a flaming debacle of a finale during which many Waterloos are met.

That's only the barest skeleton of the plot, which is fleshed out with plenty of hairy turns and lots of funny stuff which must be seen to be appreciated/believed.



## The Songs

"Goodbye, Eddie, Goodbye," done in letter-perfect Fifties style by Swan's latest chart-busting creation, the Juicy Fruits, opens the film in a club in which Winslow Leach, in the break between Juicy Fruits sets, sings and plays . . .

"Faust," the title song of his rock cantata. No one listens but Swan, whose henchman doubletalks Winslow out of the score. Swan reworks the song into . . .

"Upholstery," a surf revival, for which the Juicy Fruits have become the Beach Bums. Winslow, skulking around the Paradise, hears this travesty and goes berserk. Swan makes the deal to let Phoenix sing, after she auditions with . . .

"Special to Me."

"Phantom's Theme (Beauty and The Beast)" — does that voice sound familiar? It's Paul singing, but in the film it's the pseudo-voice he creates for Winslow (whose tubes were messed up in that industrial mishap), so Winslow can rewrite the cantata, which finally gets under way with . . .

"Somebody Super Like You." Further perverting Winslow's concept, Swan transmogrifies the Juicy Fruits/Beach Bums into the Undeads, who squirm their way through this decadent plea, leading up to . . .

"Life at Last," a thunder-footed distorto-rocker sung by Beef, the very sight of whom brings Winslow howling out of the catacombs in an orgiastic frenzy of destruction. With the place in shambles and the crowd screaming for more, Swan's thugs shove Phoenix on stage to sing . . .

"Old Souls," and needless to say she wows 'em. Swan signs her body and soul while the Phantom plots his next move — to find out what it is, see the movie, which closes with . . .

"The Hell of It," a perfect valedictory for this tragic *histoire*.

## The Singers

Paul Williams (Swan) we've covered; hear him on A&M releases, *Just An Old Fashioned Love Song*, *Life Goes On*, *Here Comes Inspiration* and the new *A Little Bit of Love*.

William Finley (Winslow Leach, the Phantom) is a veteran of the New York avant-garde theatre circuit, having worked with and created material for the Performance Group, the Open Theatre, and the La Mama E.T.C. His association with Brian De Palma has covered many projects, the most recent (previous to *Phantom of the Paradise*) being his superbly creepy performance in *Sisters*.

Jessica Harper (Phoenix) was featured in "Dr. Selavy's Magic Theatre" in New York, and appears on the album of that show. She's worked on both TV and film, and is now set for a juicy part in Woody Allen's latest extravaganza, in which, she says, she "gets to be funny."

Archie Hahn (Juicy Fruits/Beach Bums/Undeads): Archie worked in the L.A. wing of the improvisational revue the Committee, and in *National Lampoon's* "Lemmings" in New York. He



likes to consider himself "just another guy workin' hard to become an institution." That's him singing "Goodbye, Eddie, Goodbye."

Harold Oblong (JF/BB/U) also saw action in the Committee, and is well remembered for his nasty job on Donovan in "Lemmings." He choreographed the group numbers in the film and sings "Somebody Super Like You." Usually thought of as shy and retiring, he has an ego the size of a house.

Jeffery Comanor (JF/BB/U) was once signed by Brian Epstein, wrote a lot of B-sides for The Fifth Dimension, and two songs for *Midnight Cowboy*, has collaborated with Shel Silverstein, and has recorded for Vanguard, A&M, and currently Epic, with one eponymously titled album out now, and another on the way, which he hopes will be called *Thanks For The Advance, Suckers*.

Ray Kennedy (the voice of Beef, played in the film by Gerrit Graham) was at one time an A&M artist, and is now recording for Columbia. He has written for the Beach Boys and Jeff Beck, and played sax with Gerry Mulligan, Little Richard, Otis Redding, and Wilson Pickett.

### The Big Shots

Brian De Palma's directing career began when he and William Finley were among the few men attending Sarah Lawrence. His best-known films are *Greetings*, *Hi Mom*, *Get to Know Your Rabbit*, and *Sisters*; among his discoveries are Allen Garfield and Robert De Niro.

Edward R. Pressman, with his partner, Paul Williams (different fella), has produced *The Revolutionary*, *Sisters*, and *Badlands*. They're currently working on *The Secret Life of Plants*.







Paul Williams

